

A Note on Rigvedic “*AnIndra*/अनिन्द्रा”

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Introduction: Since inception of **Rigved**, we find that, God **Indra** is the most favorite **Deity** of the **Rigvedic Priests**, and hence about 289 hymns are addressed to this **Fantastic Character**. From the text, it is also clear that **Indra** was specifically created by the Pre-rigvedic Priests to defeat **Vritra**; a personification of the drought. **Rigved** also informs us that when **Indra** was born, immediately after his birth, he drank **Soma**. In other words, the mythical character **Indra** as the **Ultimate Warrior God**, would have been shaped by the ancestors of the rigvedic Priests, probably under the influence of **Soma**, during the period of scarcity of water. Therefore, throughout the rigvedic literature, we notice the existence of never-ending bond between **Indra** and **Soma**.

But, in some verses of **Rigved**, there is a very special term “**An-Indra**” as well which has been translated by **Griffith** [1] as **Indra-less** or **Indra-denier**. Surprisingly, similar term is not found in connection with any other Deity of **Rigved** (specifically, there is no **Agni-less** or **Varuna-less** or **Maruts-less** or even **Saraswati-less** term in the text, targeting a particular Deity). But the presence of the generic term “**अदेव/Adeva/ Godless**” at some places definitely indicates that there were many Non-believers of the **Rigvedic Deities/Yajna** at that time.

In the present Note, an attempt has been made to take intense look at the very special term, “**AnIndra**”.

“*AnIndra*/ अनिन्द्रा” in various Mandalas:

In **Rigved**, altogether, there are **six** references of the phrase, “**AnIndra**/अनिन्द्रा”, and Mandala-wise its presence/frequency is given below.

“**An-Indra**” : 1(1), 4(1), 5(1), 7(1), 10(2)

From the compiled information, it is clear that “**An-Indra**”, term is present in some selected mandalas only, and hence it is essential to know more about the background of its use from the verses or the hymns pertaining to it.

Considering the order of the composition of the **Ten Rigvedic Mandalas** as **2, 3, 4, 6, 7, 5, 8, 9, 1, and 10**, then the verses related to “**AnIndra**/अनिन्द्रा” are arranged accordingly. First, the Sanskrit verse from a particular mandala is given in Roman script which is followed by the English translation of the same verse done by **Griffith**, indicated by a symbol- #.

Mandala-4 : 1 Reference

Rv-4.23,7: druham jighāmsan dhvarasam ***anindrām*** tetikte tighmā tujase anīkā |
ṛṇā cid yatra ḥayā na ughro dūre ajñātā uṣaso babādhe ||

About to stay the **Indra-less** destructive spirit he sharpens his keen arms to strike her.

Whereby the Strong, although our debts' exactor, drives in the distant mornings that we know not.

The verse from the hymn dedicated to **Indra** describes the early morning destruction of unknown character/spirit that does not believe in **Indra**, as well as **Rta/eternal or Universal Law**, and hence **Griffith**, in his translation specifically identified the foe as **Indra-less**.

Mandala-7, 1 Reference

Rv-7.18,16: ardham vīrasya śrtapāmanindram parā śardhantam nunude abhi kṣām |
indro manyum manyumyo mimāya bheje patho vartanimpatyamānah ||

The hero's side who drank the dressed oblation, **Indra's denier**, far o'er earth he scattered.

Indra brought down the fierce destroyer's fury. He gave them various roads, the path's Controller.

The verse is a part of the hymn (**Rv-7.18**) addressed to **Indra** that provides description about the key features of the **War of Ten Kings** in a nutshell, including probable names of the **Ten Kings** who oppose king **Sudas**; names of the two rivers- **Parusni**, and **Yamuna** on whose banks two different wars were fought; role of **Trtsu** in the wars, and other enemies of King **Sudas** such as **Bheda** and his associates, and how they were forced to bring the tributes. It also introduces **Divodasa** as **Sudas's father**. Additionally, it covers killing of **Sambara** on the mountain early in the morning. But the said verse particularly conveys that **Indra** destroys all opponents who do not have faith in **him (An-Indra)**, and clears the path of his favorite **Sudas**. It actually means, the **Rivals of Bharata** king **Sudas** were the **non-believers** of **Indra**. The composer firmly believes that **Sudas** and **Trtsu** combination could defeat all their enemies, just because he (Vasistha) performed **Yajna /Sacrifice** for **Sudas**, and praised **Indra** in it.

Mandala-5: 1 Reference in the hymn dedicated to **Agni**,

Rv-5.2,3: hiranyadantam śucivarṇam ārāt kṣetrād apaśyam āyudhā mimānam |
dadāno asmā amṛtam vipṛkvat kim mām ***anindrāḥ*** kṛṇavann anukthāḥ ||

I saw him from afar gold-toothed, bright-coloured, hurling his weapons from his habitation,
What time I gave him Amrta free from mixture. How can the **Indra-less**, the hymn-less harm me?

The Hymn (**Rv-5.2**) addressed to **Agni**, mentions birth of **Agni** in the beginning, and also points out that **Agni** moves from place to place with the people as the herd moves, meaning thereby, the convoy/caravan of the rigvedic people was on move, and **Agni**, as **Grihapati**, being kindled by every woman/mature girl at all the halts. In the said verse, the Poet explains that when a golden-toothed flame of **Agni** that comes out of its location (fire altar/hearth/cooking range /chulha/earthen lamp) is seen by anyone from a distance, then the **Indra-less, Hymn-less** enemy (who does not orally laud **Indra**) would not harm them. In other words, once **Agni** is ignited at some place, and is fed by pure **Soma** juice (Amrta), then any demonic character/Rakshasa/a long distance unknown traveler, would not dare to come closer to the People/**Yajna**'s place.

It means, the composer has fear in mind about the attack from some undefined enemy character as he was living in isolated place, but consoles himself as God **Agni** is with him, and praises the presence of the real protector.

Mandala-1, 1 Reference

Rv-1.133,1: ubhe punāmi rodasī ṛtena druho dahāmi sam̄ **mahīranindrāḥ** |
abhlīlaghyā yatra hatā amitrā vailasthānam̄ pari ṛlhā aśeran ||

With sacrifice I purge both earth and heaven: I burn up great she-fiends who **serve not Indra**,
Where throttled by thy hand the foes were slaughtered, and in the pit of death lay pierced and mangled.

The verse from hymn dedicated to **Indra**, describes that the enemies of the Priests who do not serve or worship **Indra** have been destroyed by **Indra** in the holes/cavities/pits where they live. The hymn (**Rv-1.133**) does not give clear idea about the enemy character, but mentions that it resides in the **Vailasthanake** or pit or hole of **Armaka**/ the deserted man-made structure, and has **vatūrinā padā** / widespread foot. This description makes it apparent that the personal foe of the Priests (as there is no mention of any tribe leader in the said hymn) lives in a group, has claws/widespread foot like a bird, and hence in no way connected to the human-beings. Therefore, in all probabilities, it has to be the regular enemy of the Priests who attacks them during Yajna rite, that is, **Dasyu/Vulture** found in other mandalas.

Mandala-10, 2 References

I. **Rv-10.27,6:** darśan nvatra śṛtapān*anindrān* bāhukṣadah śaravepatyamānān |
ghṛṣum vā ye niniduh sakhāyamadhyū nveṣu pavayo vavṛtyuh ||

To see the **Indra-less** oblation-drinkers, mean offerers, o'er taken by destruction!

Then shall the follies of my car pass over those who have blamed my joyous Friend and scorned him.

In the verse from the hymn dedicated to **Indra**, the Poet explains, as if **Indra** takes the lead in destroying the characters who do not worship **Him**, but have come to place of worship just to drink **Soma**; **His** favorite drink. In the Early part of the hymn (verses 1 to 7 of hymn **Rv-10.27**), the Singer specifically tells us that, there were some powerful people, who do not bring oblation for **Yajna**, but forcefully want to enjoy the **Soma juice** prepared by them (Priests) for the Sacrificial ritual. These opposing characters are described by the composer as the **Godless People**.

In the next part of the hymn (**verses- 8 to 10**), the composer gives twist to the situation by quoting example of the cows who just know to eat or graze (here **Yava** means Grains/generic term), but do not offer their milk to the owners on their own, unless they are compelled to do so. Probably, the Poet wants to say that the **Godless people** are very similar in behaviour as that of the cows/animals, who just want to enjoy the **Soma drink**, but have no interest in worshiping **Indra**, and hence contribute nothing to **Yajna** rite. The Singer explains this in his words that, the only way to make them to offer something in **Yajna**, is to defeat them in the battle, and only **Indra** can do the same. Please note that the **Godless people** are not known to the Priests, the incident could have happened in an unknown place, and hence their identity is not clear.

Verses 10, and 11 give example of the real problem of a blind girl's marriage, who can not see/select her companion, but the Poet makes it clear that it is the primary responsibility of her father to tell about her blindness to her prospective bridegroom well in advance, so that a person would be her husband is aware about the same. It means to say that the opponents of the Priests, who drink **Soma** juice prepared for **Yajna** were completely blind about the intention of the **Yajna ritual** (also **Indra** and his act), came to the site of **Yajna**, and forcefully enjoyed the **Soma juice**. It indirectly implies that, it is the duty of the Priests (similar to father of a blind girl) to make them aware about **Yajna** and its purpose in the new localities. It means, at the new places of residence, there is an imperative need to spread awareness about the **Yajna** first by the Priests.

In the **verse 12**, the Poet makes the picture clear by indicating a good looking girl who can see properly, finds her matching partner among the eligible ones. As a matter of fact, it manifests

that a person who is well informed (not blind, and hence would not oppose blindly) about the **Yajna** would behave properly, and participate actively in the ritual with the great zeal and enthusiasm.

In remaining verses (13 to 24) of the same hymn, the Singer talks about other aspects, content of some verses appears to be the unidentified evil character. But, in the verse **Rv-10,27,22**, the composer has highlighted “**flying of the man-consuming birds**” in that area which is very strange. A new question surfaces, what does it mean? (possibly, Dasyu/Vulture- a scavenger).

In sum, through the first twelve verses, the composer points out that, unless and until the awareness about **Yajna** ceremony is propagated properly at the new places, then only the people who knew nothing about its significance earlier, would accept it in principle, or otherwise, they would oppose it blindly, and simply look at it as a function/event to enjoy Soma drink/ juice only.

II. Rv- 10.48.7: abhīdamekameko asmi niṣṣāl abhī dvā kīmu trayahkaranti |
khale na parṣān prati hanmi bhūri kiṁ mā nindantiśatravo.**anindrāḥ** ||

This One by stronger might I conquered singly; yea, also two: shall three prevail against me?
Like many sheaves upon the floor I thrash them. How can my foes, the **Indra-less**, revile me?

The above verse from the hymn addressed to **Indra-Vaikuntha**, practically identifies the foes of the Composers as the **Indra-less**. The hymn (**RV10.48**) presents **Indra** in a **self-boasting mode**, and begins with the verse, calling **Indra** as the father of all living beings. In the second verse of the hymn, we find presence of the term “**Dasyus**” in it. From the verses-3 to 6, **Indra** in a self-proclaimed fashion asserts that **he** does not spare anyone who challenges **him**, but gives gifts to all those who offer **Soma** to **him**, while worshiping. In the remaining verses, the Poet tries to highlight **Indra** as the unconquerable, invincible God of all Gods, who follows the set of rules established earlier to his birth, has resolved many issues like Gungus , Parlnaya, Karanja etc using his power.

In short, here in the verse, **Rv- 10.48.7**, the term “**An-Indra**” has been used in context with the several enemies of the Priests, who do not conduct **Yajna**, that also includes the **Dasyus**.

Discussion on “AnIndra/ अनिन्द्रा” :

As mentioned earlier, there are six references of “**AnIndra/ अनिन्द्रा**” in the Ten Mandalas of **Rigved**, out of which, two are found in the Two Separate Early Mandalas, (Mandala-4, and 7- one each), and balance four are present in the Three Different Late Mandalas (Mandala-5, 1, and 10). Except one reference of “**AnIndra**” present in the hymn addressed to God **Agni** (**Rv-5.2,3**),

remaining five references are found in the hymns dedicated to God **Indra**.

Among the six references, only two verses provide direct clues about their use against the human-beings, and they are: **Rv-7.18,16**, and **Rv-10.27,6**. Probably, one reference; **Rv-1048,7** is applicable to both human as well as animals like the **Dasyus**. Remaining three references are used in the context of either the animal species like Dasyus/Vultures or unknown characters, who are identified by the Priests as their enemies.

But the fundamental question is, **Why did the Rigvedic Priests restrict themselves in highlighting their Foes as “AnIndra/ अनिन्द्रा” (Indra-less or Indra-denier) only?** Or **Why did they not coin similar term linking with other Rigvedic Deities for describing their enemies on the similar line?**

Although, it is difficult to get exact answer to afore-stated question, but when we take serious re-look at the origin of **Indra**, then we may find answer hidden in **his Birth story**.

Rigvedic text, clearly hints that mythical God **Indra** was created by the ancestors of the Rigvedic Priests lately, that too, **He** was purposely shaped to counter the effect of imaginary enemy of all living beings, **Vritra** or factual **Drought** like situation. When the Earlier Deities including Varuna, Agni, Maruts, Sun, Pushan etc. failed to nullify the **Effect of Vritra/Drought**, then the pre-rigvedic Priests, through the several rounds of deliberation and discussion among themselves about the prevailing conditions, would have come to the conclusion that **“there is an urgent need of creation of totally different Deity who can confront with Vritra”**. Thus, **Indra** was born, to rescue the all living beings from the clutches of **Vritra**, a Demon/Serpent. Similar to **Vritra**, **Indra** is also invisible character, but has been described in **Rigved** to possess very special atmospheric weapon, **Vajra** / thunderbolt specifically to kill **Vritra**.

The creation of **Indra** as the **Ultimate War and Storm Deity, God of all Gods**, and the All Seasons Trouble Shooter of the human beings would have definitely given mental satisfaction to the Pre-rigvedic Priests, who were under-pressure from the King/people of that time. As **Indra** is projected as the only God who can subdue **Vritra/a foe** regularly, in no time, **He** is seen as the **Special Purpose Hero** intentionally created for the betterment of mankind/living beings. Initially, role of **Indra** was to defeat **Vritra** just to get rain water/rain clouds released from the latter's captivity. But when **Yajna** ritual was formulated, then due to frequent interferences of the **Dasas** and the **Dasyus** during the sacrifices of the animals, **Indra** was assigned additional task of eliminating them as well.

As **Indra** and **Yajna** were the mental products of the pre-rigvedic Priests, the rigvedic

Priests carried forward the tradition of their ancestors, made both of them as the integral part of their day to day life as well.

But when the Priests during the early part of **Rigved**, moved from the south to north direction along the river **Saraswati**, towards the regions/countries where the Five Tribes used to live, then the frequent clashes between the **Bharatas** and the Leaders of the Five Tribes resulted in Praising of **Indra** for the victory of **Bharatas** over them through the performance of special **Yajnas** by the Priests. As per the rigvedic belief, **Indra** is the **Lead Actor** who is born to defeat any adversaries of the Priests or the Bharatas. Therefore, as and when war like situation arises, the rigvedic Priests always keep **Indra** on the forefront. The composers of **Rigved** have portrayed **Indra**, the Supreme Deity, in such a way that as if all other Rigvedic Deities report to **Him** for their regular duties. Still, at many places in **Rigved**, we find that, the different Poets have given due respect/ importance to the Two Earlier Created Deities; **Varuna** , **Agni**, and at some places to **Visnu** as well.

From the above explanation, it can be safely concluded that, as far as **Rigved** is concerned, **Indra** means **Yajna**, but **Yajna** also means **Rigvedic Hymns/compositions**. That is why, Mandala-5 Poet (**Rv-5.2,3**) describes his foe as **Indra-less** and **Hymn-less** too. **Momentarily, if we take out Yajna from the Rigvedic text, then there won't be anything left in it.**

Considering all the aspects together, being Prime Deity of all rigvedic Priests, in principle, **Indra** can be taken as the true representative of all Rigvedic Deities. Hence, the rigvedic Priests specifically identify the enemies of **Yajna** whether the Men or the animals as *AnIndra/ अनिन्द्रा*. This can be ascertained from the Mandala-5 verse (**Rv-5.2,3**), wherein, we observe that, though the composer has addressed the hymn/verse to God **Agni**, but included *AnIndra/ अनिन्द्रा* phrase in it.

Another notable feature of the present study is the presence of clear hint about the selection of the life-partner/companion by a good looking, grown up girl as per her choice. This example has been narrated by the composer through the verse, **Rv-10.27,12**. Considering the period of composition of **Rigved**, and the mindset of the rigvedic Priests, it is very unusual to have such openness in the Priestly Community at that time, particularly for the marriages based on mutual liking/"meeting of the two like-minded opposite sexes". As a matter of fact, this type of liberty in selection of mate/friend for both man and woman was rarely given to the young-ones, just five decades before in India.

Concluding Remarks:

Indra, was intentionally created to take on the regular enemy /**Vritra (Drought like**

condition) of all the living beings, immediately overtakes all the Early Deities of the Pre-Rigvedic time, and also gets the recognition as the **Supreme Deity**. Throughout the Rigvedic Period, **He** remains the **Only Star Campaigner** against the all adversaries of the rigvedic Priests, that include Vritra/ Ahi, Dasas, Dasyus, Panis, Vala, the Various Kings who oppose Yajna and Bharatas during the Five Early Mandalas, and the unknown People of the Five Late Mandalas who come to the site of **Yajna** to enjoy **Soma** Drink. Therefore, taking into account the limitations of all the Early Pre-rigvedic Deities, the various composers of all Ten Mandalas of Rigved, throughout the rigvedic period, project **Indra** as the the only Rigvedic Deity who possesses unlimited power to overcome all the barriers/any hostile environment. Since **Indra** and **Yajna/Sacrifice** rite are the brain-children of the Priests, the composers of six verses of the different mandalas, have particularly designated the various characters (men or animals) who do not respect **Yajna**, as *AnIndra/ अनिन्द्रा*.

References:

1. “ Rig Veda”(Bilingual), Translated by Ralph T. H. Griffith (1896) in PDF format
2. Rig Veda (Griffith Translation)-Table of Content, Alphabetical frequency etc. from the Intratext Digital Library available on www.Intratext.com

More Information on

“Manu, Ila, Pururavas, Nahusa, Yayati and Pancha Jata/the Five Tribes”

Manu/मनु : In many ancient literature of Indian Origin, the character **Manu** has been described as the **Progenitor** of all human-beings. In **Hindu Mythology**, **Manu** has been portrayed as the founder person who takes birth forteen times (**Manvantara-** = "**Manu**" + "**antara**"/means "duration"; a cosmic period of time measurement) as the **Kshatriya** ruler of the different period/**Kalpa** (Aeon) after each **Pralaya** (the Great Flood), and gives restart to the human life on the Earth. First **Manu** is called as **Svayambhu Manu** (born-on-his-Own). **Puranas** intimate us that as **Manu** saves mankind from the universal flood, and hence **He** is treated as the forefather of all human beings. In the story of **Manu**, the destruction of the world is treated as a part of the Nature's act/ process of creation and destruction of the things which is cyclic, and not as a God-given punishment. The present age is considered as the seventh **Manu** cycle, and present generation of **Man** is believed to have originated from the seventh **Manu** known as **Shraddhadeva Manu (Vaivasvata)**. The Sanskrit term, मानव/Manava means “Children of Manu”. Modern-day English word “**Mankind**” is equivalent to the two **Sanskrit** origin terms; **Manushya-Jati**, and **Manava-Jati**.

Rigvedic term **Manu** actually stands for a King or a Ruler of the Past or forefather of the

Rigvedic People. There are many rigvedic Sanskrit words that have their roots in the term “**Manu**”, and some of them are **manuh**, **manujatam**, **manuvat**, **manusa**, **manusi**, **manushyah**, **manusaha**, **manuSaH**, **manushye**, **manushvat** etc. On sample basis, the rigvedic verses, wherein three such variants/words are present in different Rigvedic Mandalas are given below.

a. मनुः/ **Manuh**:

Rv-1.36.19; 1.80.16; 1.114.2; 1.139.92
Rv-2.33.13
Rv-4.26.1
Rv-5.45.6
Rv-8.63.1
Rv-10.51.5; 10.53.6; 10.62.8; 10.62.11; 10.63.7; 10.69.3; 10.100.5

b. मनुषः/ **Manushyah**:

Rv-1.26.4; 1.36.7; 1.76.5; 1.128.1; 1.167.3; 1.175.3; 1.180.9; 1.181.8; 1.189.7
Rv-2.2.5; 2.2.6; 2.2.8; 2.18.2
Rv-3.2.1; 3.3.2; 3.3.6; 3.26.2; 3.60.6
Rv-4.1.9; 4.2.1; 4.6.11; 4.37.1
Rv-5.3.4; 5.5.7; 5.29.1; 5.29.7;
Rv-6.4.1; 6.10.2; 6.14.2; 6.15.4
Rv-7.8.2; 7.9.4; 7.70.2; 7.73.2
Rv-8.23.13; 8.49.8; 8.50.8; 8.87.2
Rv-9.72.4
Rv-10.11.5; 10.21.7; 10.25.8; 10.40.13; 10.49.7; 10.63.6 ; 10.80.6; 10.104.4; 10.110.1; 10.110.7

c. मानुषा/ **Manushaa**:

Rv-1.51.1; 1.103.4; 1.131.12; 1.144.4
Rv-2.2.2; 2.2.9
Rv- 5.52.4
Rv-6.12.2; 6.16.23
Rv-7.4.1
Rv- 8.23.26; 8.46.12; 8.62.9
Rv- 9.12.7
Rv-10.140.6

Above data exhibit occurrence of these terms in both, the Early and the Late Mandalas.

Additionally, some variants of the term, “**Manava**” like मानवेष्यः/**Manavabhyah** (RV-4.54,1); मानवस्यते/**Manavasyate** (Rv-1.140,4); मानवा/**ManavaH** (Rv-8.30,3), मानवं/**Manavam** (Rv-10.62,1; 10.62.2; 10.62.4), मानवी / **Manavi** (Rv-10.86,23) are found in some mandalas of **Rigved**.

Now, moving towards other characters of **Rigved** that are mentioned in the heading of the present topic, and they are, **Ila**, **Pururavas**, **Nahusha**, and **Yayati**. A close look at the following verses (Sanskrit, and Griffith Translation- #) do give sketchy idea about these Rigvedic characters, but the composers have left some indirect hints about them.

Three Verses from hymn Rv-1.31, dedicated to Agni indicate the members of Royal Family

Rv-1.31,4: tvamaghne **manave** dyāmavāśayaḥ **purūravase** sukṛte sukṛttarāḥ |
śvātreṇa yat pitrormucyase paryā tvā pūrvamanayannāparam punāḥ ||

Agni thou madest heaven to thunder for **mankind**; thou, yet more pious, for **pious Pururavas**. When thou art rapidly freed from thy parents, first eastward they bear thee round, and, after, to the west.

Rv-1.31, 11: tvāmaghne prathamamāyumāyave devā akṛṇvan **nahuṣasya** viśpatim |
īlāmakṛṇvan **manuṣasya** śāsanīṁ pituryat putro mamakasya jāyate ||

Thee, Agni, have the Gods made the first living One for living man, Lord of the house of **Nahusa**. **Ila** they made the teacher of the **sons of men**, what time a Son was born to the father of my race.

Rv-1.31,17: **manuṣvadaghne** aṅghirasvadaṅghiro **yayātivat** sadane pūrvavacchuce |
acha yāhyā vahā daivyaṁ janamā sādaya barhiṣi yakṣi ca priyam ||

As erst to **Manus**, to **Yayati**, Angiras, so Angiras! pure Agni! come thou to our hall Bring hither the celestial host and seat them here upon the sacred grass, and offer what they love.

A Verse from Mandala-7 hymn dedicated to Dadhikras denoting “Ila” as Goddess

Rv-7.44,2: dadhikrāmu namasā bodhayanta udīrāṇā yajñamupaprayantaḥ |
īlāṁ **devīm** barhiṣi sādayanto.āśvinā viprā suhavāhuvema ||

When, rising, to the sacrifice we hasten, awaking Dadhikras with adorations. Seating on sacred grass the **Goddess Ila**. let us invoke the sage swift-hearing Asvins.

A Verse from Apri Sukta/Apris Hymn exhibiting “Ila” as a human being

Rv-10.110,8: ā no yajñāṁ bhāratī tūyametvīlā **manuṣvadihacetayantī** |
tisro devīrbahiredāṁ syonāṁ sarasvatīsvapasaḥ sadantu ||

Let Bharati come quickly to our worship, and **Ila** showing like a **human being**.
So let Sarasvati and both her fellows, deft Goddesses, on this fair grass be seated.

A Verse describing “Yayati” as the Son Of “Nahusa” participating Yajna

Rv-10.63,1: parāvato ye didhiṣanta āpyam manuprītāso janimāvivasvataḥ |
yayāterye nahuṣasya barhiṣi devā āsate teadhi bruvantu nah ||

I, may they who would assume kinship from far away, **Vivasvan's generations**, dearly loved of **men**,
Even the Gods who sit upon the sacred grass of **Nahusa's son Yayati**, bless and comfort us.

Mandala-6 verse that links *Nahusha* with the *Five Tribes* who live in five Different Locations

Rv-6.46,7: yadindra nāhuṣīṣvānojo nr̄mnam ca kr̄ṣṭisu |
yad vāpañca kṣitīnām dyumnamā bhara satrā viśvāni paumṣyā ||

All strength and valour that is found, Indra, in **tribes of Nahusas**, and all the splendid fame that
the **Five Regions (of the Tribes)** enjoy

Bring, yea, all manly powers at once.

Mandala-7 verse indicating Bharatas force *Nahusha's tribes* to bring the Tributes

Rv-7.6,5: yo dehyo anamayad vadhasnairyo aryapatnīruṣasaścakāra |
sa nirudhyā Nahuṣo yajvo aghnirviśaścakre balihṛtaḥ sahobhiḥ ||

Him who brake down the walls with deadly weapons, and gave the Mornings to anoble Husband,
Young Agni, who with conquering strength **subduing** the **tribes of Nahusa** made them bring their
tribute.

Two verses from Mandala-5 mentioning joining of *Nahusa's Tribes* in celebration of Yajna

Rv-5.12,6 : yas te aghne namasā yajñam īṭṭa ṛtam sa pāty aruṣasya vr̄ṣṇah |
tasya kṣayah pṛthur ā sādhur etu prasarsrāṇasya Nahuṣasya śeṣah ||

He who pays sacrifice to thee with homage, O Agni, keeps the Red Steer's Law eternal;

Wide is his dwelling. May the **noble offspring of Nahusa** who wandered forth come hither.

Rv-5.32,11: ekam nu tvā satpatim pāñcajanyam jātam śr̄nomi yaśasam janeṣu |
tam me jaghṛbhra āśaso naviṣṭham doṣā vastor havamānāsa indram ||

I hear that thou wast born sole **Lord of heroes of the Five Races, famed among the people.**
As such my wishes have most lately grasped him, invoking Indra both at eve and morning.

Three Verses from Mandala-8 highlight the inclusion of the *Nahusa's People* in Yajna

Rv-8.6,24: uta tyadāśvaśyam yadindra nāhuśīśvā |
 aghre vikṣupradīdayat ||

And, Indra, grant us all that wealth of fleet steeds which shone bright of old
Among the **tribes of Nahusas.**

Rv-8.8,3: ā yātam Nahuśas paryāntariksāt suvṛktibhiḥ |
 pibāthośvinā madhu kaṇvānām savane sutam ||

Come hither from the **Nahusas**, come, drawn by pure hymns, from mid-air.
O Asvins, drink the savoury juice shed in the Kanvas' sacrifice.

Rv-8.46,27: yo ma imam̄ cidu tmanāmandaccitram dāvane |
 araṭve akṣenahuśe sukṛtvani sukṛttarāya sukṛatuḥ ||

Who hath inclined this glorious one, bounteous himself, to give me gifts.
Borne on firm chariot with the prosperous **Nahusa**, wise, to a man yet more devout.

A Verse addressed to Soma Pavamana depicting the victory celebration of Nahusa's Tribe

Rv-9.88,2: sa īṁ ratho na bhuriśāl ayoji mahā purūṇi sātaye vasūni |
 ādīṁ viśvā nahuśyāṇi jātā svarṣātā vana ūrdhvā navanta ||

Like a capacious car hath it been harnessed, the Mighty; to acquire abundant treasures.
Then in the sacrifice they celebrated all triumphs won by **Nahusa tribe** in the battle.

Two Verses from Hymn-10.63, connecting Man, Yajna/Sacrifice, and the Gods

Rv-10,63.6: ko va stomam̄ rādhati yaṁ jujoṣatha viśve devāso manuṣoyati ṣṭhana |
 ko vo.adhvaram̄ tuvijātā aram̄ karad yo nahparṣadatyam̄hah svastaye ||

Who offereth to you the laud that ye accept, O ye **All-Gods of Manu**, many as ye are?
Who, Mighty Ones, will prepare for you the sacrifice to bear us over trouble to felicity?

Rv-10.63,7: yebhyo hotrām̄ prathamāmāyeje manuh samiddhāghnirmanasāsapta hotrbhiḥ |
 ta ādityā abhayam̄ śarma yachata sughā nahkarta supathā svastaye ||

Ye to whom **Manu**, by seven priests, with kindled fire, offered the first oblation with his heart and soul,
Vouchsafe us, ye Adityas, sheitcr free from fear, and make us good and easy paths to happiness.

A Verse dedicated to Agni underlining the separation between *Manusha* and *Nahusa*

Rv-10.80,6: aghnīm viśā īlate mānuṣīryā aghnīm manuṣo nahuṣo vijātāḥ |
aghniṛghāndharvīm pathyām ṛtasyāghnerghavyūtirghṛta ā niṣattā ||

Races of **human birth** pay Agni worship, **men who have sprung from Nahusa'** line adore him.
Established in holy oil is Agni's pasture, on the Gandharva path of Law and Order.

A Verse addressed to Indra differentiating *Nahusa* from *Manusa*

Rv-10.99,7: sa druhvane manuṣa ūrdhvāsāna ā sāviṣadarśasānāyaśarum |
sa nṛtamo nahuṣo.asmat sujātāḥ puro.abhinadarhandasyuhatye ||

He raised himself on high and shot his arrow against the guileful and **oppressive foeman**.
Strong, glorious, manliest, for us he shattered the **forts of Nahusa** when he slew the **Dasyus**.

Above exercise has just been done to bring together the various aspects highlighted by the different rigvedic composers who have purposely treated the Pre-rigvedic character **Nahusa** in a different fashion than the other Pre-rigvedic characters like **Ila**, **Pururavas**, and **Yayati**.

Some Important Observations are as follows.

- **Ila** is very close to the hearts of the Poets, and hence she has been treated as the Goddess, and human-being (Hundred-wintered **Ila**, Rv-2.1,11- a long lived person) as well.
- **Pururavas**; the son of **Ila**, has been denoted as the **Pious Person**.
- **Yayati**, the son of **Nahusha** has been defined as **Manushya**, practically means descendant of **Manu** (all rigvedic Priests believed that, they all belong to Manu's family).
- **Five Tribes** (Anus, Druhyus, Purus, Turvasas, Yadus) who live in the five different regions/ kingdoms since the inception of **Rigved**, have been clearly identified as **Nahusa's Tribes** in **Mandala-6**, and later on, the same trend is continued by the other rigvedic composers in the subsequent **Rigvedic Mandalas** (surprisingly, in **Rigved**, there is no mention of the **Five Tribes** anyway related to **Yayati**, as found in the legends composed subsequently).
- Mandala-7 reference makes it crystal clear that, prior to the **War of Ten Kings**, “**The Tribes of Nahusa**” had no interest in **Yajna ritual**, but joined the same on some occasions, but when compelled by the Bharatas. Also in the same mandala, they have been described as “**AnIndra**” (Rv-7.18,16).
- Mandala-5, 8, and 9 references make it apparent that, after the **War of Ten Kings**,

most of the **Five Tribes of Nahusa** have started enjoying **Yajna/Sacrifice** rite.

- Mandala-10 reference (**Rv-10.80,6**) makes distinction between **Manusa** (the people originated from **Manu**) to that of the People sprung from **Nahusha** (the **Five Tribes**), indicating both worship God **Agni**, but independently. In other words, during the pre-rigvedic time, **Agni** worship was a common thing among them (the Priests/Manusas, and Nahusa and his people), and not **Yajna**. It means to say that the Pre-rigvedic Priests would have upgraded earlier simple **Agni** worship to **Yajna ritual** after their separation from **Nahusa**. Probably, the creation of mythical character **Indra**, to whom the ancestors of the rigvedic Priest specifically called (**Indra**) as the King of all Kings, and God of all Gods, would have annoyed king **Nahusha** to the extent that he asked the Pre-rigvedic Priests to leave his Kingdom located on the bank of river **Saraswati (Ilaspade** region, present-day Haryana state).
- When due to some reason, **Yayati**, moved away from his father **Nahusa**, and then joined the Priestly community, who after the dispute with king **Nahusa** had already relocated themselves on the bank of river **Saraswati**, but lower stream area (near Cholistan desert of modern-day Pakistan) would have participated in **Yajna** rite conducted by **Angirasa (Rv-1.31,17, and Rv-10,63,1)**. Therefore, as far as **Indra** and **Yajna** are concerned Prince **Yayati** became, and remained favorite of the Priests, purposely categorized him as **Manushya**, and did not club him with the **Five Tribes of Nahusa**.

Note: When the sequence of the composition of the **Ten Rigvedic Mandalas** is taken as: Mandala- 2, 3, 4, 6, 7, 5, 8, 9, 1, and 10; then in Mandala-2, and 3, we clearly notice absence of any **Nahusa's** Tribe by **Proper Name** belonging to the well known club-five. Also the term, **Parjanya** is missing in both Mandalas. Additionally, the term **Nahusa/Nahusha** is not found in the Three Early Mandalas, i.e.,- Mandala-2, 3, and 4. Hence, the said order retains continuity in composition.

Summary: Due to personal grudge, the Composers of the Early Mandalas have treated **Nahusa** and his **Five Tribes** in a different manner than the **Bharatas**, as if they are from different class, and the Composers of the Late Mandalas at some places have intentionally categorized, the **Five Tribes** as originated from **Nahusa**, and not from **Manu**. As **Nahusa** belongs to the family of **Ila** who promptly extended support to the Pre-rigvedic Priests during the early stages of establishment of the **Agni-worship cult** in **Ilaspade** area, because of this, **Nahusa** and his **Five Tribes** are not termed as **Non-Aryans** in any part of **Rigved** (as they would be the speakers of the **Rigvedic Sanskrit**).